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Looking Good, Sounding Great

Music School Renovations Enhance Appearance and Acoustics

A fine instrument not only sounds beautiful, it looks beautiful. Form and function interact to produce a quality sound, whether it's the curved wood of the violin or the circle of brass on the horn. The same can be said of buildings.

The current music school building, dedicated in 1965, met a critical need for space. In spring 2004, school officials moved to address a critical need for climate control in the building. The school's old HVAC system was completely overhauled in order to eliminate fluctuations in temperature and humidity that threatened to damage musical instruments.

What began as very basic improvement, however, presented the opportunity to make other changes that would enhance the school's appearance and acoustics.

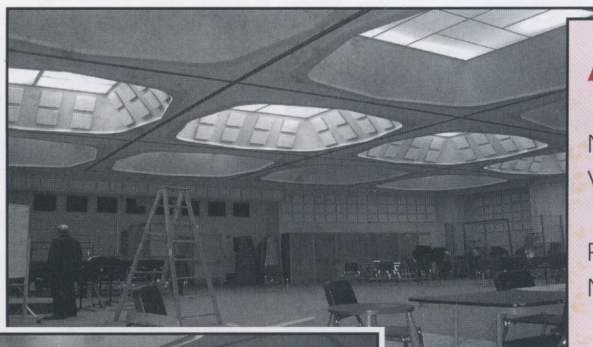
Faculty and staff of the Mary Pappert School of Music, with the guidance of Thomas J. Haas, manager of academic support, partnered with Duquesne University Facilities Management throughout the summer and into the fall semester to get the job done.

"This is the most extensive renovation project in the building's history," noted Haas, who served as the school's liaison with the Facilities Management crew. "Students who had left in the spring and returned in the fall were very surprised," he continued. "They came back to a different school."

Although the most important change cannot be seen, it can be felt in the air. The new HVAC system includes three new air handlers, humidifiers, a heat

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Then...



...and Now!



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New Song Begins for Voice Studies Program

A new song began for voice studies in the Mary Pappert School of Music this fall, heralded by new leadership, new names for Duquesne University's choirs and a new synergy between two distinguished programs.

Christine Jordanoff, a member of the music school faculty for 32 years and chair of music education since 1984, has accepted a new role as director of choral organizations beginning in fall 2004. Jordanoff will continue teaching some upper-division courses in music education, while relinquishing the administrative duties of chair.

"I feel that I have made a significant impact in the music ed department," Jordanoff said, "and for the next part of my career, I am really looking forward to making more music at Duquesne by conducting and performing with

our wonderful choral ensembles."

Dean Edward Kocher said he was pleased to offer Jordanoff an opportunity for career growth within the school while securing the best possible candidate for leadership of the choral organizations. "Christine is highly experienced, she's a gifted musician, and our students are fortunate that she has agreed to take on this new role," he stated.

Jordanoff plans to build stronger connections between the choral program and other areas of the University. "Over the period of the next five years, my goal is to increase the choral offerings on campus," she said. "When we have 10,000 people on campus, we should have more than 125 of them singing. I want to reach out to them and offer more choral electives in order to create a true choral program

that extends beyond two choirs."

The school's two traditional choirs, while remaining the showpiece of the choral program, have received new names to reflect the program's new direction. "The University Singers will replace what was formerly known as the Concert Choir — a large, non-audition choir — which I hope will attract lots of people from other parts of the University," Jordanoff said. "The Pappert Chorale will be the smaller, more exclusive, ensemble," continuing the high level of artistry demonstrated by the Duquesne Chamber

Singers in years past.

While expanding outreach to the larger University, the choral organizations are also becoming more integrated with the music school's voice department.

Following the death in 2003 of Department of Voice Chair Mija Novich, a professor of voice at Duquesne for more than 30 years, Guenko Guechev was selected to be the chair of the voice department.

Guechev, an internationally acclaimed bass-baritone, who started his career in his native Bulgaria, joined the faculty as an adjunct professor of voice in 2001. Novich, a friend and mentor, invited him to apply for an opening at Duquesne. After he presented himself to the dean and a faculty committee, he was hired on the spot.

According to Kocher, it was another easy decision in summer 2004, when Guechev was selected as the chair of voice following a national search. "The other candidates were very well qualified, but in every dimension—performance, teaching, the vision for the program—Mr. Guechev emerged as the unanimous choice for this position," Kocher said.

Guechev recognizes that he has inherited a strong tradition of excellence in the department.



Christine Jordanoff (left) and Guenko Guechev (right) warm up for rehearsals with Ken Burky accompanying.

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"Mija Novich built up Duquesne University's Opera Workshop, which is unique in this area, to perform scenes and a fully-staged opera each year," he said. "We also serve the local community with approximately 40 outreach concerts throughout the school year."

While continuing these activities, Guechev's new strategies for developing the program include cultivating international performance opportunities for voice students. This summer, he took 11 singers to participate in the May Opera Festival in Stara Zagora, Bulgaria. Performing Menotti's *The Telephone* and *The Medium*, the group became the first American musicians to perform American

music at the festival.

According to Guechev, international exposure is important for the development of an operatic career. "This was the first time our voice department ever sponsored international travel," he noted. "It was a wonderful opportunity for the students to perform for an audience that is crazy about opera." That audience typically includes agents from across Europe who scout for new talent, which is precisely how Guechev's international career was launched.

While he plans to fund future travels with the support of donors and foundations, Guechev will work with the choral organizations

on the home front to enrich the scope of voice studies at Duquesne. "By working with Christine Jordanoff, we will be able to create a stronger relationship with the voice department and the choral program," he said.

"The voice program is getting new life, and the students are proud to be singers at Duquesne," he continued. "It's going to become a very strong program for Duquesne."

- Lisa V. Mikolajek

Children's Festival Chorus Celebrates 20 Years

The Children's Festival Chorus (CFC) celebrated the conclusion of its 20th season in June with special performances for the National Performing Arts Convention in Pittsburgh, including a role in the Pittsburgh Opera production of *Dead Man Walking*.

Assembled in 1983 with about 30 children, today's Children's Festival Chorus boasts more than 150 singers who represent approximately 90 different schools, eight counties and two states. The children enter through audition and perform at three levels of

experience and skill, from grade three through junior high school.

Professor of Music Education Christine Jordanoff has served as artistic director of the CFC for 17 seasons. "It's unique for a children's chorus to be in residence at a university, particularly as a nonprofit corporation," Jordanoff said. The majority of the organization's expenses are funded through private and corporate gifts.

Jordanoff continued, "What Duquesne gives us is the esteem of being affiliated with a major university. That reflects the educational foundation of what we do."

All juniors in music education spend one semester in the "living laboratory" that takes place on Monday evenings, when the Children's Festival Chorus rehearses at Duquesne. They mentor the children and track their progress through the term.

Dr. Edward Kocher, dean of the Mary Pappert School of Music, said, "The Children's Festival Chorus is an invaluable asset to the School of Music. In addition to their consistently superb performances, having the chorus in residence gives our music education students the opportunity to work with children who are members of a first-rate ensemble."

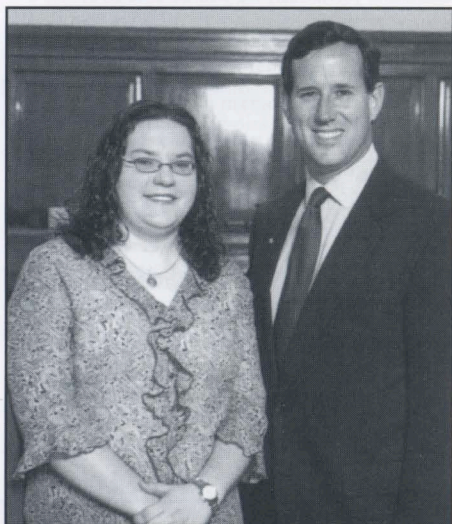
Jordanoff added, "I don't know of any other school in the country with a children's chorus in residence that has this kind of educational component. This is the primary thing that's unique about the Children's Festival Chorus at Duquesne."

For more information about the Children's Festival Chorus, visit www.cfc@cfc-pgh.org.



Duquesne voice students became the first American musicians to perform American music at the May Opera Festival in Bulgaria.

Silver Medal Winner



*Julia Mutmanský with
U.S. Senator Rick Santorum.*

Julia Mutmanský loves working with children. It is so important to her that she plans to make a career out of it—as a teacher.

She found ways to do more for young children now, while learning about herself.

A 2004 graduate of Duquesne University's Mary Pappert School of Music, she was recently awarded the Silver Congressional Award Medal for her efforts.

The award program is a public partnership created by Congress to promote and recognize achievement, initiative and service in America's youth. The Congressional Award program provides a unique opportunity for young people to set and achieve challenging goals that build character and foster community service,

personal development and citizenship.

Mutmanský says that the Congressional Award Program “stretches you in all different ways.” She put that approach to work with young children, helping them overcome potential physical problems and cultivate creativity. She planned and implemented music workshops for young children, providing a variety of themed activities and allowing young students to try musical instruments and experience movement to music. By introducing her young students to music, Mutmanský says she was rewarded with valuable perspectives on their creative potential and greater enthusiasm for helping them learn.

Pittsburgh Shines During National Arts Convention

The spotlight shone on Pittsburgh in June 2004, when nearly 5,000 high-powered leaders in the worlds of music, drama and dance came together for the Inaugural National Performing Arts Convention. Described as the largest gathering of non-profit arts executives in history, the convention was conceived when OPERA America, Dance/USA, Chorus America and The American Symphony Orchestra League (ASOL) agreed to hold their annual conventions simultaneously in Pittsburgh (June 9–13). Nine other arts organizations also participated in the gala gathering.

Pittsburgh's local host organizations made special appearances throughout the event, including a concert by the Pittsburgh Symphony Orchestra, June 10. The Mary Pappert School of Music co-sponsored a “Tune-Up Party” after the show, where ASOL members and symphony musicians enjoyed refreshments and live music performed by an ensemble of Duquesne students in historic Heinz Hall.

Dean Edward Kocher said the convention, and the performances staged in connection with it, showed the world the surprisingly strong presence of the arts in Pittsburgh. “When I first came to this city four years ago,” he said, “I was just bowled over by the richness and the diversity we have in the arts community here, and I think visitors at the convention had the same reaction.”



Duquesne musicians performed in Heinz Hall during the “Tune Up Party” for the American Symphony Orchestra League. From left to right: John Vaida, violin; Jeremy Sment, bass; Michael Chapman, (adjunct professor of guitar); Julieta Ugartemendia, clarinet.

Duquesne Debuts in Carnegie Hall

A performance in New York's Carnegie Hall can be the peak of a great artist's career. For some Duquesne music students, it was just the beginning.

On Sunday, April 4, 2004, the Duquesne University Wind Symphony traveled to New York to perform in legendary Carnegie Hall. The performance was a part of the Mid-America Productions Ensemble Spotlight Series.

"This is where some of the greatest music making in history has taken place," reflected Dr. Robert C. Cameron, professor of music and director of bands in the Mary Pappert School of Music. "Name any great artist or great orchestra in the

last century, and they've been there. Our own Sidney Harth [director of orchestral activities] and Dean Kocher have performed there."

The program included the world premiere of *Concerto for Tenor Saxophone and Wind Orchestra* by Dilorom Saidaminova. Professor

James Houlik was the soloist for the concerto. The final work in the program, "Exultate" by Samuel R. Hazo, was originally commissioned and performed for the inauguration of

President Dr. Charles Dougherty in 2001.

"It's the greatest privilege any musician can be afforded, to be able to stand on that stage and perform," Cameron said, "not so much for

me, but especially for the students."

Robert Schwartz, who plays saxophone in the ensemble, is one of more than 50 students who shared the stage. "It's a remarkable experience and a once-in-a-lifetime opportunity," the senior music education major remarked. "Most of us will never get another chance to perform in Carnegie Hall."

- Lisa V. Mikolajek

"It's a remarkable experience and a once-in-a-lifetime opportunity."



Robert Cameron conducted the Wind Symphony at Carnegie Hall, April 4, 2004.

Tempo Interviews Dean Edward Kocher

... about recent improvements, accreditation and upcoming events.



The new HVAC, roof and renovations in the music building are welcome news. We've heard many compliments from students and faculty about the decorating and climate control. Can you comment on planning for these improvements?

The improvements are timely and well deserved. Several years ago the University administration began the process of helping us plan for the upcoming accreditation visit by the National Association of Schools of Music (NASM). The NASM is a highly respected accrediting organization that establishes clear and comprehensive standards for programs, faculty, student experiences and learning environments. Facilities, equipment and safety are key physical components that support our learning environments, and the administration has been very supportive in creating the financial resources required for the massive remodeling.

The Facilities Management team worked closely with our staff to coordinate the project during the spring and summer months. Our summer staff, faculty and students were very patient when the air handlers were shut down. Now that the new school year has begun, we are almost finished, and our building looks and feels wonderful. It's very gratifying to receive thanks and positive comments from faculty, staff and students.

The music building renovation project is not the only new improvement to the learning environment. Tell us a little about the music library.

The music library project is another superb improvement to our learning environment. Thanks to the generous support of a donor, we have been able to relocate the entire music collection to a consolidated area on the fifth floor of the Gumberg Library. We have added new listening stations and two enclosed multimedia rooms. Our faculty and students report that these improvements are helping to enhance academic productivity. (see story, p. 9)

This is the final year of your initial five-year term as dean, and President Dougherty has announced your reappointment for an additional three-year term. As you've indicated, this is also the year that Duquesne will host visitors from the National Association of Schools of Music as part of the ten-year accreditation review. The coincidence of your review and NASM ten-year accreditation review suggests that this is an appropriate time for some reflection upon the accomplishments of the school.

I am pleased to report that the faculty, staff and administration have been working toward the NASM accreditation since their previous visit in 1994, and since that time the school has evolved and improved academically and musically. The music students are consulted regularly through meetings of the President's Council and in the student organization meetings. There have been open meetings with the dean regarding curricular issues. In addition to the renovations and music library improvements described above, here are some highlights of positive changes in our school in the past few years.

- Through a generous alumni gift, the school is named the Mary Pappert School of Music.
- We have become an "All Steinway School" with 68 superb new Steinway pianos.
- We have become an "All-Fender School" with wonderful Fender guitar and music technology equipment.
- We have built the Matty and Eddie Shiner practice rooms.
- A new Musicianship Studies Program has been implemented to help students learn music of other cultures and develop composition and improvising skills. The musicianship faculty worked tirelessly to formulate and implement a new 28-credit musicianship studies program, which was launched in 1999.
- The Mary Pappert School of Music hosts the Hillman Distinguished Piano Chair, held by Professor David Allen Wehr.
- In the graduate division, a Community of Scholars has emerged. The graduate division has made major strides in developing an improved academic culture.
- The ensembles are earning regional, national and international recognition.
- We have 25 members of the Pittsburgh Symphony on the faculty.
- We have dedicated a Aeolian-Skinner practice organ and repaired the harpsichord.
- Our school has emerged as a pioneer in music technology.

School of Music performance is improving in all areas as a result of these efforts.

Beyond completing the NASM Self-Study, what were some of the highlights of the past year?

Here are just some highlights of 2003-2004, a remarkably productive year for the faculty and students in the Mary Pappert School of Music.

In September, Duquesne University celebrated the 125th anniversary of its founding and the 300th anniversary of the founding of the Congregation of the Holy Spirit. The Mary Pappert School of Music made a notable musical contribution at the Convocation. The "Trees of Righteousness" was composed by faculty composer Lynn Emberg

Purse and performed by the Chamber Singers and faculty soloist Guenko Guechev. The primary text is taken from Luke 4:18, which is a source of inspiration for the mission of the Spiritans, and additional text is adapted from Isaiah, Ezekiel and the Psalms.

David Allen Wehr, Hillman Distinguished Piano Chair, successfully completed his heroic two-year commitment to perform the 32 Beethoven Piano Sonatas in PNC Recital Hall. He has also finished recording the sonatas. The journey continues this year with Beethoven's Dynamic Duos featuring Professor Wehr in collaboration with cellist Anne Martindale Williams, violinist Charles Stegeman and pianist Helene Wickett.

The Christmas at Duquesne CD was released just in time for the holidays last year. A limited number of copies are available for this season, and we advise you to place your order soon!

In January, the Trombone Choir and Wind Symphony joined with alumni performers in a Mass and concert in a memorial tribute to Professor Emeritus Matty Shiner. The Mass was conducted by Mike Thorsen and included the world premiere of *Nunc Dimmitis* by Professor Emeritus Joseph Willcox Jenkins. The concert featured a superb alumni brass band conducted

by Carl Iezzi, trombone soloist Jim Pugh in Sammy Nestico's *Reflective Mood* and the world premiere of *To Be*, a composition based on a poem by Sam Hazo Sr. with music by Sam Hazo Jr. Throughout the planning and execution of the tribute to Matty Shiner, alumnus Ben Holste served as an energetic organizer and source of inspiration.

In March, the Duquesne Wind Symphony gave a thrilling performance in the New York City's Carnegie Music Hall.

The Duquesne Opera Workshop earned praise from critics for their performances at the May Opera Festival in Stara Zagora, Bulgaria.

The NASM Commission voted to approve the B.M. in Music Technology for final listing in June 2004. In addition, the M.M. in Music Technology was granted plan approval.

We created a magical summer alumni event, Duquesne Blues on the Bluff, featuring a host of faculty and guest talent.

The list of accomplishments over the last 10 years is remarkable. In order to keep that momentum going, what are some of the primary goals for the next five years, and how

can alumni help the School of Music meet those goals?

Along with ongoing remodeling and continued academic improvement, we plan to raise public awareness of the School's events and collaborations, so one of the best ways alumni can support the school is to attend our recitals, concerts and performances and tell their colleagues about them. The Matty Shiner Memorial Tribute was a wonderful alumni event, and this past July, the Duquesne Blues on the Bluff concert was a big hit. On January 21, 2005 we will host a swinging tribute to John Wilson in the Ballroom. Coming up, in May 2005, Washington D.C. alumni will be invited to hear Catch 22 perform at the Smithsonian, and for Homecoming 2005, we plan to celebrate the renovation of the School of Music with a ribbon cutting and performance. That will be a great time for School of Music alumni to visit the University.

Alumni will be asked to help us improve our academic programs by completing an alumni survey in early 2005. And perhaps most important, we will be encouraging our graduates to contribute to our annual fund. We have an outstanding record of alumni support, and I'm sure that support will continue to be a strong foundation for these efforts.



continued from page 1

exchanger, 53 reheat boxes and new controls and piping. According to Haas, the work required tearing out the ceilings, an unsightly endeavor that began a cascade of improvements.

"We did not want to put the old ceiling back up," he explained, "and the old lighting would not work otherwise. The new ceilings also led to new paint on the walls, which led to new carpeting . . . You can begin to see how the project continued to grow and take on a life of its own!" (See a comprehensive list of improvements in the sidebar at right.)

Although cosmetic and acoustic improvements were not considered in the initial plan, Project Manager Mark Minoski of Facilities Management reported that the lowest bid for the HVAC project came in under budget. The unexpected savings made it logical to expand the scope of the renovations. And as Haas pointed out, "With all the dust and debris we already had in the school from the HVAC project, it just made sense to get it all done now."

In with the new!

The most extensive renovations in the history of the music school building included the total overhaul of the HVAC system, as well as these physical improvements to the building's interior:

- New paint: all hallways, stairwells, 15 offices, four studios, large band room
- New carpet: All hallways, 13 offices, four studios, large band room
- New ceiling and lights: 11 offices, two studios, large band room
- Acoustic improvements studios, large band room
- Sound attenuators
- Two new offices
- Supply and return air system maintenance
- Larger EMS power generator, full egress lighting in all hallways
- New electrical switchgear
- Third floor lobby facelift

Haas and Minoski worked very closely to coordinate the schedules of the Facilities Management crews with those of the music school faculty and staff, who were frequently moved around to accommodate the work in progress. Dean Edward Kocher commended the core staff of the music school, including Haas, who remained in the building daily throughout the summer months with no ventilation other than window fans. "They are the unsung heroes," Kocher remarked with pride. Members of the staff even took to wearing face masks during particularly dusty phases of the project in order to ward off respiratory problems.

The short-term sacrifices have paid off with lasting results. In the past, visitors to the Mary Pappert School of Music have been invariably impressed with the energy and talent exuded by students and faculty engaged in artistic endeavor. However, the appearance of the music school building has never quite reflected the quality of the music being made within. Now, as Haas observed, "The way we look is closer to the way we sound."

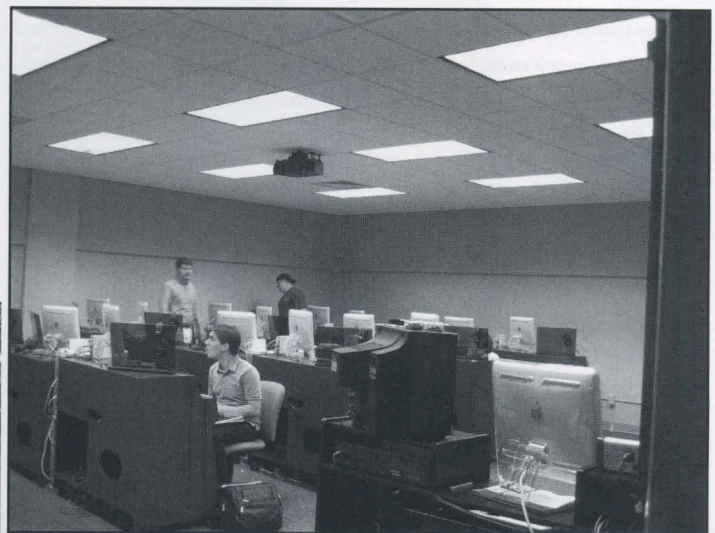
-Lisa V. Mikolajek



Before...



During...



After!

Sr. Donna Marie Beck Earns Lifetime Achievement Award



Sr. Donna Marie Beck, Ph.D., professor and chair of the Department of Music Therapy, has earned a Lifetime Achievement Award from the American Music Therapy Association (AMTA). The award recognizes Beck's distinguished academic career as well as her longstanding regional and national service to the field of music therapy. A fellow of the Association of Music and Imagery, Beck has conducted phenomenological research focusing on the integration of spirituality with guided imagery and music. In addition, Beck served as national chair of the AMTA's Affiliate Relations Committee and on the AMTA Executive Board. She has also been the AMTA Mid-Atlantic Region's treasurer, historian and archivist.

Moving Music Library Enhances Collection

On the fifth floor of Duquesne's Gumberg Library, the scene has changed—the music scene, that is.

Just off the elevators in the northeast corner of the building, virtually all of the library's music-related works—some 30,000 items in all—can now be found. That was not the case before.

This past spring, following a recommendation from the National Association of Schools of Music (NASM), the national accrediting agency for music and music-related disciplines, the library pulled together its holdings in order to make the music collection more user friendly.

The design for the new layout combines the expertise and insight of the faculty and staff of both the library and School of Music and optimizes the collection's potential.

The changes will be hard to miss. Along with the scores and libretti, the volumes of theory and criticism, and the many music CDs and other recordings, this new presentation of the music collection has a state-of-the-art listening center, which doubles as a music composition and music technology laboratory.

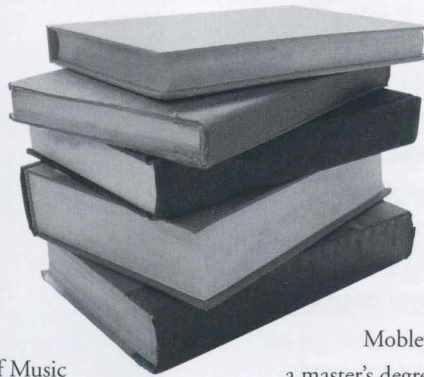
The center will have high-end MAC and PC computers with plenty of RAM and disk space, as well as the same software used in School of Music coursework. Each of the computers can be used to create CDs and DVDs, and both will have 23-inch screens.

The NAXOS Music Library, a catalog of more than 75,000 classical, jazz and world



music titles, will be available to users of in the library's listening center in streaming audio format. The library also purchased a third listening station for general library patrons.

Along with the listening center, the new layout features two listening carrels with surround-sound speakers, 21-inch flat panel LCD displays and hardware for playing every type of recording, from LP records to DVDs and MP3 files.



Students and faculty of the School of Music stand to gain immeasurably from the improved listening resources and the collection's reorganization, which makes it much easier to browse. In addition, the library hired a part-time music librarian, Terra

Mobley, whose credentials include a master's degree in library and information science, a bachelor's in music education and experience as an elementary school music teacher.

—Richard Tourtellott

"Pipe Dreams" Come True for Labounksy

Dr. Ann Labounksy used her sabbatical in fall 2003 to finish a project she began 25 years ago.

Labounksy, professor of organ and director of sacred music at Duquesne, is the first artist to record the complete works of Jean Langlais. The French maestro, considered one of the greatest composers of the 20th century, has an opus for organ second only to Bach.

Nine volumes of the collection have been released by the Musical Heritage Society to

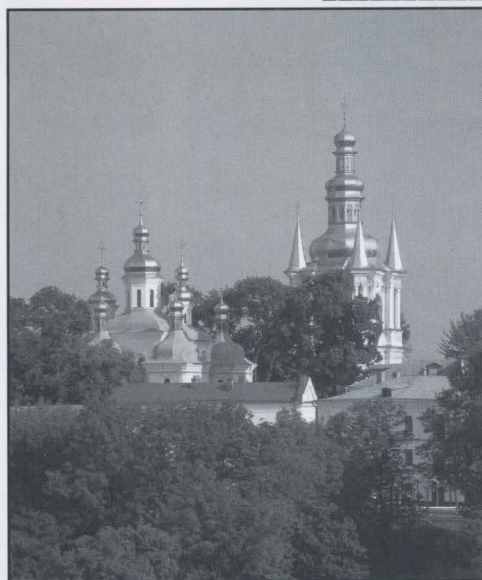
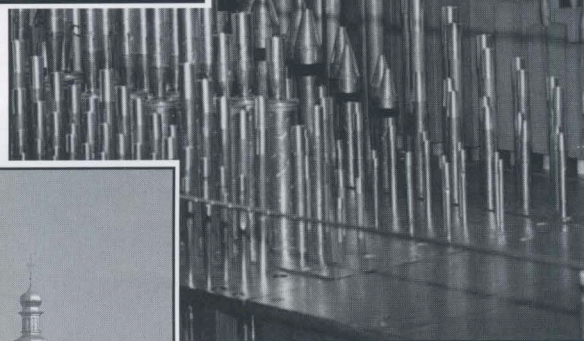
Labounksy, professor of organ and director of sacred music at Duquesne, is the first artist to record the complete works of Jean Langlais.

date. According to Labounksy, the music she performed in the final recording sessions at Paris will fill five more compact discs, completing the collection at 12 volumes, a total of 25 CDs. Now in the mixing and editing stage, the final volumes are planned for release in 2007, the centennial of the artist's birth.

Labounksy also completed a concert tour of the Ukraine in May 2004. She played recitals in Kiev, Bila Tserkva, and Khmelnytsky and gave two master classes in Kiev. The performances featured American music, including "The Winged Creatures" by Duquesne composer and professor emeritus Joseph Willcox Jenkins.

Closer to home, Labounksy performed "Confluence" by Jenkins at Shadyside Presbyterian Church in Pittsburgh as part of the Organ Artist Series. The performance landed her a prestigious interview with Michael Barone, host of "Pipe Dreams" on Minnesota Public Radio.

-Lisa V. Mikolajek



Ann Labounksy, professor of organ and director of sacred music, performed recitals in cathedrals throughout Ukraine this spring.

Beethoven's Dynamic Duo

Works for Cello and Piano • Sonatas for Violin and Piano Ninth Symphony Transcribed for Two Pianos • Fall 2004

"David Allen Webr is one of those great talents who play circles around most of their contemporaries. Few pianists have so consistently produced such exemplary, idiomatic, intellectually rigorous and emotionally generous music. He is an uncommonly free, expressive player whose huge but unobtrusive technical apparatus never draws attention to itself but is put squarely in the service of musical values. He is more than a pianist's pianist; he is a musician's musician."

- American Record Guide

**Beethoven's Ninth Symphony
Transcribed for two pianos by
Franz Liszt With Helene Wickett,
piano**

Saturday, December 4, 8 p.m.

Encore Performance:
Monday, December 6, 8 p.m.

All events take place in the Mary Pappert
School of Music, PNC Recital Hall.
\$10 donation suggested.

Call 412-396-4632 for more information on
Music School events.

New Faculty, Promotions and Appointments

Dr. Paul Doerksen, assistant professor and chair of music education. B.M., Western Washington University, M.M., Northwestern University, Ph.D., Ohio State University. Dr. Doerksen has taught at the University of Oregon. His research interests are in the areas of curriculum and instrumental music education.

Guenko Guechev, assistant professor and chair of voice and opera. M.M. State Conservatory of Music, Sofia, Bulgaria. Mr. Guechev is an internationally respected bass-baritone and director of the Poldin Summer Operatic Workshop in Plovdiv, Bulgaria. Formerly adjunct professor, Duquesne University.

Sean Jones, assistant professor of jazz studies. B.M. Youngstown State University, M.M. Rutgers University. Mr. Jones performs in the Lincoln Center Jazz Orchestra and has recently released his first solo CD, titled *Eternal Journey*, on Mack Avenue Records. Formerly artist-in-residence, Duquesne University.

Professor **Christine Jordanoff** is the newly appointed director of choral organizations at Duquesne University. A nationally and internationally known music educator in the field of choral music education, Jordanoff has been the music director of the Children's Festival Chorus since 1986. The chorus, a group of more than 150 singers, ages 8-15, in residence at the Mary Pappert School of Music, has performed with the Pittsburgh Symphony Orchestra, the Pittsburgh

Opera, the Mendelssohn Choir and others. Jordanoff has also served as vocal director for the Duquesne University Tamburitans.

Thomas Kikta, assistant professor of music technology. B.M., North Carolina School of the Arts. Director of classical guitar/recording arts and sciences, Duquesne University. Chairman of the Board, Guitar Society of Fine Arts. President, Digital Dynamics Audio Inc. Formerly adjunct professor, Duquesne University.

Composer Dr. Eliyahu Tamar, Ph.D, assistant professor of musicianship studies. B.M., M.M., Rubin Academy of Music, Tel Aviv University, Ph.D., University of Pittsburgh. Formerly visiting professor, Duquesne University.

Blues Night on the Bluff

The Mary Pappert School of Music joined with the Duquesne University Office of Alumni Relations to offer a special alumni event in conjunction with the school's 18th Annual Guitar and Bass Workshop. The first-ever Blues Night on the Bluff brought approximately 300 guests to campus, July 28.

This open-air concert, performed at the Lenglet Perron outside the Duquesne Union, featured some of the area's greatest guitar legends and jazz artists, including Sheryl Bailey, Jimmy Bruno, Joe Negri (adjunct professor of guitar) and Jack Wilkins. WDUQ's Tony Mowood, president of the Pittsburgh Jazz Society and instructor of jazz history at Duquesne, presided as master of ceremonies.

Amanda Ford, eurhythmics instructor and director of career services in the music school, premiered her own original composition for the event, titled "Blues on the Bluff." She was accompanied by guitar faculty members Bill Purse and Mark Koch, with Billy Kuhn on drums. The Duquesne Jazz Allstars—a.k.a. Dean Edward Kocher and Chancellor John E. Murray, Jr.—also made a special appearance.

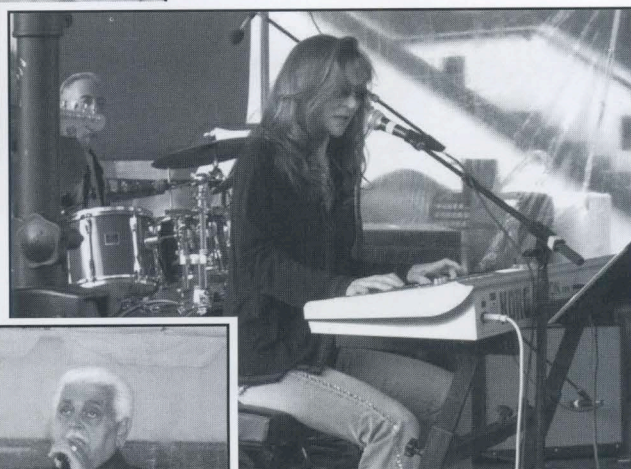
Kocher conferred a Lifetime Achievement Award to Bob Benedetto, who is widely regarded as the world's foremost master craftsman of archtop guitars. The Lifetime Achievement Award is offered each year by the administrators of the Guitar and Bass Workshop for an artist who has made a significant contribution to the guitar and bass world. Benedetto, who began handcrafting guitars in 1968, now designs handmade guitars and oversees their construction for Guild Guitars, a subsidiary of Fender.

A portion of the proceeds for the event benefited the Pittsburgh Jazz Society Guitar Scholarship Fund.

- Kim Saunders



Edward Kocher



Amanda Ford



Joe Negri (left),
Tony Mowood (right)



Bill Purse (left), Mark Koch (right)

*Dean Edward Kocher and the Duquesne Jazz Faculty
cordially invite the Pittsburgh Jazz Community to*

A Musical Tribute to Dr. John Wilson

Friday, January 21, 2005

Dinner and an evening of John's music
beginning at 6:00 p.m. in the Duquesne Ballroom



For more information about music school events, please call 412.396.4632 or visit www.music.duq.edu



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Alumni Spotlight

Edgar F. Aiello of Homestead, Pa., one of the oldest music school alumni, decided to major in music at Duquesne more than 70 years ago. Dean Edward Kocher and Nicholas Jordanoff, director of music enrollment, recently invited Aiello to lunch at Duquesne University, and the three enjoyed the unusual opportunity to revisit the music school of a bygone era.

"I started out at Duquesne in 1933 as a pre-law student," Aiello recalled. "Then I walked over to the music school one day and heard what they were doing, and I decided to quit what I was doing and move over." He majored in trumpet, receiving a bachelor's of music education in 1937, followed by a master's degree in 1938.

The nation was in the midst of the Great Depression, and resources at Duquesne were limited. "We only had one grand piano," Aiello recalled. "The music school was just a small building—two floors. There was an office

and a girl's lounge." Why not a co-ed lounge? "We respected the girls in those days," Aiello remarked. "We were gentlemen."

The largest room in the music building was used for teaching an unusual course called Dalcroze eurhythmics. "It was a fairly new discipline at the time. And it was funny," Aiello

"He taught us band and chorus – everything. One of the best things he ever did was starting a community youth band and chorus that brought together kids from across the Monongehela valley."

said. "My Dad came up to Duquesne one day to see what I was getting into, and when he saw the eurhythmics class, he almost pulled me out of school!" Always on the cutting-edge of music pedagogy, the school had hired an instructor who was one of the few individuals to be trained by Dalcroze.

While the music students of the 1930s lacked many material things, "we were always sure we had some very good teachers," Aiello said. One of his favorite was Maggie McGrill, a voice teacher. "She took care of her students," he explained. "She looked into their lives."

Inspired by his Duquesne music professors, Aiello went on to teach music for 45 years in the Steel Valley School District. Nicholas Jordanoff was one of thousands of pupils he instructed.

"He was the 'Music Man' of Homestead," Jordanoff recalled, "He taught us band and chorus—everything. One of the best things he ever did was starting a community youth band and chorus that brought together kids from across the Monongehela valley."

On the occasion of Homestead High's 50th class reunion, Jordanoff called on Aiello to thank him for his outstanding service to the community. "We all used to call him 'Boss,'" Jordanoff recalled. "For everyone at that high school reunion, that's still who he is today."

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New Releases

by the World-Renowned Faculty of the Mary Pappert School of Music

Facing West

Amanda Ford, instructor of eurhythmics and career services director

With Bill Purse, Mark Koch, Billy Kuhn and special guests Andrew Reamer, Lynn Purse, and Charles and Rachel Stegeman

Scheduled for release December 2004.

A diverse and poignant compilation of original songs composed by Ford, with influences from blues, jazz, country, adult contemporary and pop.

Tenor Tapestry

James Houlik, professor of saxophone and chair of woodwinds

© 2003 Aerophon

With Debra Ayres on piano

Houlik's tenth commercial release is a recital recording of works for tenor saxophone and piano, featuring music from Bach to works composed for Houlik. Selections include one of the earliest pieces written for the tenor saxophone by Belgian composer Jules Demersseman.

Encore, Encore

Mikhail Istomin, adjunct professor of cello/ Pittsburgh Symphony cellist

With the Pittsburgh Piano Trio; Igor Kraevsky, piano; Jennifer Orchard, violin

© 2004 Minstrel

A collection of tangos, waltzes, rags, polkas for Piano Trio, composed by Astor Piazzolla, Scot Joplin, Dmitri Shostakovich, Mikhail Glinka and many others.

Eternal Journey

Sean Jones, Assistant professor of jazz studies

© 2004 Mack Avenue Records

A Children's Festival of Song

Christine Jordanoff, director of choral organizations

Conducting the Children's Festival Chorus

© 2003 Children's Festival Chorus

Produced in honor of the 20th anniversary of the Children's Festival Chorus. Featuring the music of Joseph Willcox Jenkins, "A New Psalm."

Ventana

Ken Karsh, Adjunct professor of guitar

© 2004 Ken Karsh

Karsh's first solo CD is a collection of instrumental jazz numbers that range from variations on the classics to contemporary sounds.

Uptown Elegance

Joe Negri, adjunct professor of guitar

With Dean Edward Kocher on trombone;

Mike Tomaro and Jim Guerra on saxophone; arrangements by Tomaro and John Wilson.

© 2004 Manchester Craftsmen's Guild

A jazz album with a variety of musical formats, including Big Band, trombone choir and rhythm section, and smaller groups.

All proceeds go directly the MCG Jazz program at Manchester Craftsmen's Guild, a multidisciplinary, minority-directed arts and learning center serving the urban community in Pittsburgh.

A Shelter of Wings: Music for Healing, Meditation, Prayer and Relaxation

Sister Charleen Pavlik, Ph.D., adjunct professor of music therapy/co-owner of Angelspring Farm Wellness Retreat

With Karen Evanczuk, Ph.D., co-owner of Angelspring Farm Wellness Retreat

Scheduled for release November 2004 by Digital Dynamic Audio.

This recording uses keyboard, percussion and a variety of chants and is ideal for therapeutic or personal use.

Trees of Righteousness

Composition by Lynn Purse, assistant professor of music technology

Performed by Guenko Guechev, assistant professor and chair of voice, and the Duquesne University Chamber Singers under the direction of Rebecca Rollett.

© 2003 Lynn Purse

Commissioned and performed for the 125th Anniversary of Duquesne University. Written for chorus, bass-baritone soloist and six instruments.

Scrupulosity: When Being Perfect Punishes

Sister Carole Riley, CDP, Ph.D.

professor of piano and music education

With compositions and performance by music alumna Charlene Schaaf on guitar

© 2004 Alba House Communications

A self-help tape exploring the roots obsessive-compulsive disorder from a spiritual perspective. Steps to address the issues are provided in the two-volume recording.

Be Here

Charles Stegeman, professor of violin and chair of strings

Rachel Stegeman, adjunct professor of violin

© 2004 Capitol Records

The Stegemans performs on two tracks for popular country artist Keith Urban. The couple frequently perform for Hollywood soundtracks and other popular recording artists. Another new release by the alternative rock group Coldplay also features the Stegemans on violin.

American Accents

David Stock, professor of music and composer-in-residence

Conducting the Seattle Symphony with Gerard Schwarz

© 2004 Innova

Featuring three of David Stock's orchestral works: Second Symphony, Viola Concerto, and American Accents.

Nightowl Suite

Mike Tomaro, associate professor and director of jazz studies

Mike Tomaro and the Three Rivers Jazz Orchestra With Jim Guerra, adjunct professor of jazz studies, saxophone; music school alumnus Rick Matt (B.S. Music Therapy), saxophone; and music school alumnus Paul Thompson (B.S. Jazz Performance) on bass

Scheduled for release November 2004 by Seabreeze Jazz.

The fourth national release from Tomaro features nine tracks. Tomaro composed and/or arranged each and performs on soprano and tenor saxophone.

Limited quantities still available!

I. Kenneth Burky in Recital – October 29, 2000

II. The Piano Music of Brahms

Kenneth L. Burky, professor of piano

© 2001 Kenneth Burky

Recordings can be ordered by contacting the Office of the Dean at 412-396-6082.

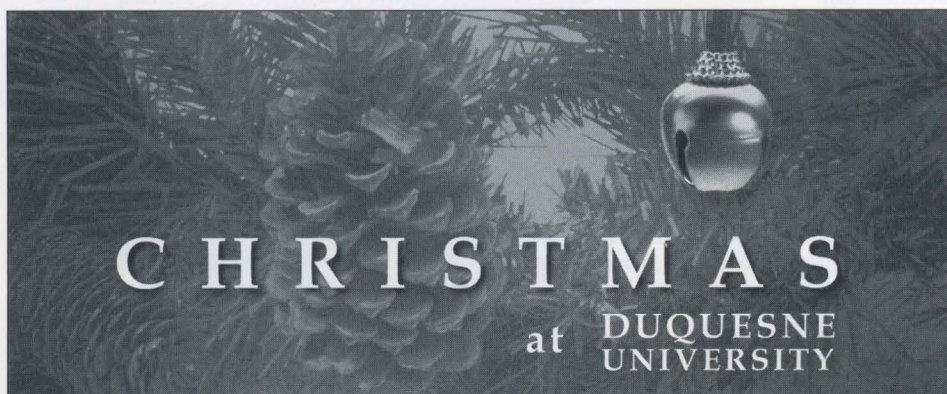
"O Come All Ye Faithful"

Join us on campus to celebrate
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